CHAPTER VI

Structure and Strategy

Hard texts are nuts (I will not call them cheaters),
Whose shells do keep their kernels from the eaters.
Ope then the shells, and you shall have the meat;
They here are brought for you to crack and eat.

- John Bunyan PP 334

The structure and prosody of this work are, for the most part, styled after Kamparamayanam.


The epic of Krishna Pillai, Irajya Yattirikam, is a re-creation of John Bunyan's Pilgrim's Progress which is normally identified as the forerunner of the English novel. Though there are discernible differences in their content and technique the quintessence of both the works contains an underlying tale akin to the one found in a folk-tale. This naturally gives rise to the question whether their structural patterns are identical even when the genres are different. What happens to the structure of the story when it undergoes a generic change, thus becomes a textual issue that needs to be problematized in order to evaluate the functional structural configuration that accounts for the common core in both the works. A morphological analysis of the tale on the “Proppian paradigm” would help establish the fact that there is an identity of the underlying structural cohesion as related to the “tale” despite the apparently different surface-variation on account of the dissimilar generic manifestation (Propp. 1-20). A structural analysis of both the works applying Proppian theory will help attempt a comparative study of the structural similarities and differences between the two works.

Propp, a folklorist of the Russian Formalist School repudiated contemporary historical-atomistic theories which sought to identify “tale-types.” The analysis attempted by Arne
Thompson in tune with theme and historicity draws terrible flak from Propp. He argues that if at all divisions exist in a tale they are not thematic but structural. The structural components that he has in mind depend on the kind of "actions" or "functions" performed by the dramatis personae in Russian fairy-tales.

Claus and Korom define structure as "a description of the tale according to its component parts and the relationship of these component parts to each other and to the whole" (130). Propp's attempt at studying the linear structure of the narrative is basically a "syntagmatic" analysis.

What Propp's morphological study attempts to accomplish is to structurally analyze the organization of a folk tale. In such a text there is linearity of sequence of elements which contribute to the chronological development of the events that are reported or narrated by one who tells the tale. Propp tries to retain the structural elements from beginning to end and shows how a given tale of this type has a beginning, intervening parts and finally a logical conclusion. The structure of the fairy-tale in its essential points is related to the epic, romance or other major literary genres of a culture. The main functions of Propp's analysis are present in the oral as well as written folklores not only of the west but also of the east. The traditional traits and the narrative motifs found in tales, modern and ancient, are more or less the same; only their combinations or regroupings vary. There has throughout the world been the custom of telling tales in one form or another. There is convergence in terms of content but what diverge are the tools of art used for narration which have progressively been sharpened in tune with the demands of the audience for a diffusionist approach to such tales. But their conventionalized and stylized structural components continue to be the main textual elements of tales in general to this day.
What Propp seeks to do in his morphological study is to depart from the narrow treatment of motifs as mere units of narration and define motifs in terms of their function carried out by the dramatis personae concerned. He enumerates the functions that a fairy-tale necessarily encompasses, groups them in accordance with their significance and cites them in the storyline. His typology is based mainly on their sequence. Propp summarizes the compositional pattern of a fairy-tale’s structure and formulates the laws of its composition through structural signs.

Propp saw the similarities between the fairy-tales, social institutions and religious rituals when he returned to the consideration of his topic after a lapse of around two decades in his work entitled *The Historical Roots of the Fairy-tale*.

Propp maintains, “If a division [of a tale] into categories is unsuccessful, the division according to theme leads to total chaos” (7). His stress always falls on the structure of a text. He concedes that the “components of one tale can, without any alteration whatsoever, be transferred to another”. But he condemns the superficial classification of themes made by Afanassiev and Arne Thompson. Themes are not easily divisible for independent treatment. He says, “Clear-cut division into types does not actually exist; very often it is a fiction” (11). He feels that types exist only in terms of structure and not of theme. Expatiating his point further he points out:

since types are defined according to the presence of one or another striking incident in them, and not on the basis of the construction of the tales, and since one tale is capable of containing several such incidents, then one tale can sometimes be related to several types at once.... (11)
Propp subscribes to Vaselovskij’s view of theme “as a complex of motifs”. Quoting Vaselovskij he adds, “A theme is a series of motifs. A motif develops into a theme” (12). But he gives primacy to motif over theme and repudiates Vaselovskij’s interpretation of motif saying, “the motifs which he cites as examples do decompose” (12) into various elements. He concludes that a scientific study of the structure of a tale alone enables the scholar to see why similarities exist between tales of different nations which have no historical contacts or geographic contiguity.

One may wonder what exactly distinguishes Levi Strauss from Propp who are both widely acclaimed structuralists. Whereas Propp seeks to investigate in a particular collection of hundred Russian fairy-tales the essential structural patterns that they answer to, Levi Strauss attempts to analyze “Myth” with its constituent units. While the former deals with characters and actions, the latter dwells on “Mythemes” and their functions. The findings of Levi Strauss help to see the unifying power of human mind and the unity of the tales told by men of different cultures and civilizations (Lourdu 183).

The tale in John Bunyan’s Pilgrim’s Progress has the tone and texture of a fairy-tale. Christian’s desire to flee from his City of Destruction to reach the Celestial City, the tests and trials he meets with, the appearance of the supernatural helpers and the final marriage mentioned in the story make it identical to a fairy-tale.

Propp’s method studies the tale according to the functions of the characters in the story. “Functions” or the constant actions of the characters contribute to the advancement of the plot. The following illustration elucidates the point.
1. A King gives an eagle to a hero. The eagle carries the hero to another Kingdom.

2. An old man gives Birbal a horse. The horse carries Birbal away to another Kingdom.

3. A sorcerer gives Shabrang a little boat. The boat takes Shabrang to another Kingdom.

4. A prince gives Alah a ring. Young men appearing out of the ring carry Alah into another Kingdom and so forth. (Propp 21-24)

In the stories mentioned above there are "constants" and "variables". The names of the characters, their attributes and qualities change, while neither their actions nor functions change. Hence the characters in the tale are "variables" and their functions "constants". "From this," writes Propp, "we can draw the inference that a tale often attributes identical actions to various personages. This makes it possible to study the tale according to the functions of the dramatis personae" (qtd. in Handoo 64). It is the functions of the dramatis personae that determine the morphological phenomena of a tale. According to Propp, "Function is understood as an act of a character, defined from the point of view of its significance for the course of the action" (qtd. in Claus & korom 128). When functions are identified, a sequence emerges. They are to be named after their noun forms. One finds the sequence identical. Propp has identified thirty-one functions in the tales he studied.

<table>
<thead>
<tr>
<th>Number</th>
<th>Function</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Absentation</td>
<td>One of the members of a family absents himself from home.</td>
</tr>
<tr>
<td>II</td>
<td>Interdiction</td>
<td>An interdiction (admonition) is addressed to the hero.</td>
</tr>
<tr>
<td>III</td>
<td>Violation</td>
<td>The interdiction is violated.</td>
</tr>
<tr>
<td>IV</td>
<td>Reconnaissance</td>
<td>The villain makes an attempt at reconnaissance.</td>
</tr>
<tr>
<td>V</td>
<td>Delivery</td>
<td>The villain receives information about the victim.</td>
</tr>
<tr>
<td>VI</td>
<td>Trickery</td>
<td>The villain attempts to deceive his victim in order to take possession of him or his victims.</td>
</tr>
<tr>
<td>VII</td>
<td>Complicity</td>
<td>The victim submits to deception and thereby unwittingly helps his enemy.</td>
</tr>
</tbody>
</table>
These functions primarily belong to fairy-tales. But Propp does not anywhere lay down that a tale should have all these thirty-one functions (Dundes 50). A few functions may not find their place in a tale. Alan Dundes, while commenting on Propp’s model, states that Propp “proposes a formulaic scheme of functions which is applicable to a great many historically separate tales” (51). Dundes’ statement explicates the possibilities of applying the model to “historically separate tales” of literary genres too. The “tales” taken for study are historically separate since they belong to different times, genres, geographical boundaries and cultures.

<table>
<thead>
<tr>
<th>VIII.</th>
<th>Villainy</th>
<th>The villain causes harm or injury to a member of the family.</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIIIa.</td>
<td>Lack</td>
<td>One member of a family either lacks something or desires to have something.</td>
</tr>
<tr>
<td>IX.</td>
<td>Mediation</td>
<td>Misfortune of lack is made known, the hero is approached with a request or demand; he is allowed to go or he is dispatched.</td>
</tr>
<tr>
<td>X.</td>
<td>Counteraction</td>
<td>The seeker agrees to or decides upon counteraction.</td>
</tr>
<tr>
<td>XI.</td>
<td>Departure</td>
<td>The hero leaves home.</td>
</tr>
<tr>
<td>XII.</td>
<td>Donor</td>
<td>The hero is tested, interrogated, attacked etc. Which prepares the way for his either receiving a Magical agent or helper.</td>
</tr>
<tr>
<td>XIII.</td>
<td>Reaction</td>
<td>The hero reacts to the functions of the future donor.</td>
</tr>
<tr>
<td>XIV.</td>
<td>Provision</td>
<td>The hero acquires the use of a magical agent.</td>
</tr>
<tr>
<td>XV.</td>
<td>Guidance</td>
<td>The hero is transferred, delivered, or led to the whereabouts of an object of search.</td>
</tr>
<tr>
<td>XVI.</td>
<td>Struggle</td>
<td>The hero and the villain join in direct combat.</td>
</tr>
<tr>
<td>XVII.</td>
<td>Branding</td>
<td>The hero is branded.</td>
</tr>
<tr>
<td>XVIII.</td>
<td>Victory</td>
<td>The villain is defeated.</td>
</tr>
<tr>
<td>XIX.</td>
<td>Lack Liquidated</td>
<td>The initial misfortune or lack is liquidated.</td>
</tr>
<tr>
<td>XX.</td>
<td>Return</td>
<td>The hero returns.</td>
</tr>
<tr>
<td>XXI.</td>
<td>Pursuit</td>
<td>The hero is pursued.</td>
</tr>
<tr>
<td>XXII.</td>
<td>Rescue</td>
<td>Rescue of the hero from pursuit.</td>
</tr>
<tr>
<td>XXIII.</td>
<td>Arrival</td>
<td>The hero, unrecognized, arrives home or in another country.</td>
</tr>
<tr>
<td>XXIV.</td>
<td>Claims</td>
<td>The false hero presents unfounded claims.</td>
</tr>
<tr>
<td>XXV.</td>
<td>Difficult task</td>
<td>A difficult task is proposed to the hero.</td>
</tr>
<tr>
<td>XXVI.</td>
<td>Solution</td>
<td>The task is resolved.</td>
</tr>
<tr>
<td>XXVII.</td>
<td>Recognition</td>
<td>The hero is recognised.</td>
</tr>
<tr>
<td>XXVIII.</td>
<td>Exposure</td>
<td>The false hero or villain is exposed.</td>
</tr>
<tr>
<td>XXIX.</td>
<td>Transfiguration</td>
<td>The hero is given a new appearance.</td>
</tr>
<tr>
<td>XXX.</td>
<td>Punishment</td>
<td>The villain is punished.</td>
</tr>
<tr>
<td>XXXI.</td>
<td>Wedding</td>
<td>The hero is married and ascends the throne.</td>
</tr>
</tbody>
</table>

(Propp 25-65)
The basic story of both the works appears to be in the mode of a fairy-tale. Hence the Proppian model is an appropriate tool to analyze their structure.

While Bunyan starts the story after a prefatory verse in defence of his work, Krishna Pillai begins the epic singing praises unto the triune God and introduces his work acknowledging his indebtedness to John Bunyan (Cirappu. 10-13). The story is presented as John Bunyan’s dream (Vara. 8-10).

The functions and their sequence in the stories are identified on the basis of the proppian Model and the structural similarities and differences are highlighted separately from both the works of art.

<table>
<thead>
<tr>
<th>Proppian Function</th>
<th>Pilgrim’s Progress</th>
<th>Irakarirya Yattirikam</th>
</tr>
</thead>
<tbody>
<tr>
<td>0. Initial Situation</td>
<td>Christian is seen in rags at a certain place with a book in his hand and a burden upon his back.</td>
<td>Attuma Vicāri, the protagonist, reads in the book he holds (Mey. 4), learns of the impending doom of his city, Nāca Tēcam, and stands perplexed with his unbearable burden upon his back (8).</td>
</tr>
<tr>
<td>1. Lack - 1</td>
<td>Christian, the hero, reads from the Book in his hand, is afraid of the impending doom to his city and desires eternal life (PP 9). The hero is impatient and wants to flee his city (11).</td>
<td>Attuma Vicāri desires eternal life and looks for safety (4). Hero decides to leave Nāca Tēcam (10).</td>
</tr>
<tr>
<td>2. Help - 1</td>
<td>Evangelist meets him and shows him the way to the wicket gate (12).</td>
<td>Hero meets Cuviĉēta (Kuru. 3).</td>
</tr>
</tbody>
</table>
Digression - 1

Cuvicētakaṇṭ tells of the greatness of Tirunadu in “Parana Rāiyap Ṛatalam,” the story of creation in “Cīraipatśu Ṛatalam,” the fall of man in “Rājaturōka Ṛatalam,” the lives of the saints of old in “Pūrva Pātai Ṛatalam” and the way of salvation in “Cuvicēsa Mārka Ṛatalam.”

3. Interdiction - 1

Evangelist gives him a parchment Cuvicētakaṇṭ gives a Töl Curul (roll) to the hero, shows him the light in his eyes, reach the wicket Gate, and knock (12).

4. Absention

The hero runs away from his kith and kin crying Jvāye, Jvāye (Life, Life, Yātirā, 1-3).

5. Accompaniment - 1

Obstinate and Pliable accompany Christian (13).

6. Attempt to Dissuade - 1

Obstinate tries to dissuade the hero (13-14).

7. Reaction - 1

The hero firmly argues Obstinate fails to win him and he returns to the City of Destruction (14-15). Hero replies and rejects his appeal to go back to his city (9-19). V𝑎𝑤𝑒𝑛𝑒𝑐𝑎𝑛 (25) leaves him while M𝑒𝑛𝑛𝑒𝑐𝑎𝑛 follows (32).

8. Violation - 1

Being heedless, Christian and Pliable fall into the slough of Despond (17). Pliable returns to his City. M𝑒𝑛𝑛𝑒𝑀𝑒𝑛𝑛𝑒𝑐𝑎𝑛 ncan and the hero fall in the Avanampkkai Ulai (Slough of Despond) (Ava. 14).
9. Help - 2

One Help comes and helps Christian come out of the slough (18).

Menneñcan escapes to his city with the help of Kādamākitan, Pirapañcan and Tūrtan. The hero is helped by Cakāyan 28-32.

Note:-

10. Attempt to dissuade - 2

Mr. Worldly Wiseman tries to dissuade him and leads him to the town of Legality (21 - 24).

Lauktikan of Iccapuram tries to dissuade the hero and distract him. He advises Ąttuma Vicāri to go to Ācattalaivan of Tarumāpuri (Laukī. 1-17).

11. Complicity

Christian follows his advice and comes to a place where a hill is about to fall on him. (25).

The hero follows his advice and reaches the hill called Ara Malai (23).

12. Help - 3

Evangelist appears again and directs him (25-30).

Cuvicētakan comes here and comforts him. After telling him about the man who distracted him, he shows the right path to the hero (32-86).

13. Arrival - 1

The hero arrives at the Wicket Gate and knocks. The gate is opened and he is led to the straight and narrow path (31 - 34).

The hero arrives at the Katai Vāyīl (Kātāi. 3).

14. Lack - 2

The hero feels his burden heavy and longs to be free from it. (34).

Āttuma Vicāri feels the weight of his burden and laments (53).
15. Departure - 1 The hero walks towards Interpreter’s house (35) along the narrow way.

16. Arrival - 2 Hero arrives at the Interpreter’s house (35).

17. Interdiction - 2 (a) Excellent things are shown. 
(b) The hero is asked to take good heed of what he has seen lest he die on the way (36-45).

18. Departure - 2 The hero walks on (46).

19. Arrival - 3 The hero arrives at the foot of the cross (46).

20. Lack 2 Liquidated The burden looses off from his shoulders and rolls away (46).

21. Donor - 1 Three Shining Ones give him new clothes, show the right way and bid him peace (46).
22. Interdiction - 3
The Shining Ones tell the hero to follow the roll and produce it at the celestial Gate (47).

23. Departure - 3
Christian proceeds and finds Simple, Sloth and Presumption sleeping. (47)

24. Attempt to dissuade - 3
Formalist and Hypocrisy meet the hero and argue that theirs is also the right way (48).
The first says that his sins are foreign; the second removes his rags and clothes him in new "raiment"; the Third sets a mark on his forehead and gives him a roll with a seal upon it. (46-47).

25. Reaction - 2
Christian does not agree to their argument and soon he sees them perish. (49-51).

26. Arrival - 4
Christian comes to Hill Difficulty (52).

27. Attempt to dissuade - 4
Timorous and Mistrust try to dissuade the hero by telling him that there are lions on the way (53-54).

28. Reaction - 3
But the hero shuns their words and proceeds (55).
29. Violation - 2
The hero falls fast asleep at the
arbour and loses the roll. (54).
The hero loses the tol *curul*
because of his sleep (60-65).
(Interdictions 2 & 3 violated)

30. Help - 4
The hero feels sorry, prays to God, searches for the roll and
finds it at the bottom of the hill
(55). With God’s help he directs
his eye to the place where it lay
(56).
The hero retrieves the *curul* by
the grace of God (80).

31. Departure - 4
Christian continues his journey
(56) and crosses Hill Difficulty.
The hero continues his journey
and crosses Tunpa Malai (85).

32. Arrival - 5
Christian comes to the Palace
Beautiful (57).
The hero reaches Eljil Cattiram
where he is received by Yuki,
Vivēki, Pakti and Nēcam
(Campa 11-17).

Digression 2
A digression is used here to
describe the sufferings of Christ
on the cross through Pakti’s
words in “Iraṭcaniya Carita
Patalam.” Here he has included
“Vicirānti Patalam” and “Kāṭci
Pataḷam.”

33. Donor - 2
Christian is accoutred from head
to foot by prudence, piety and
charity lest he should meet
assaults on the way. They
provide him with a loaf of
bread, a bottle of wine and a
cluster of raisins (58-69).
Christian is provided with
armour and dressed like a warrior
against any attack on the way
(Kāṭci 90-93).
31 Departure - 5 Christian leaves the Palace. The hero walks on through Beautiful and walks through the wilderness Valley of Humiliation (70-74) (Vajram 1-15)

35 Struggle Christian meets Apollyon and fights (70-74). Aiman confronts the hero and fights. (Aiman 1-19)

36 Victory - 1 The hero defeats Apollyon (75). After a long fight the hero wins (104-108).

37 Attempt to dissuade - 5 Two men meet the hero at the valley of the Shadow of Death. Two men appear and dissuade the hero detailing the dangers crying “Back, Back” and tell him that there is danger ahead (76).

38 Reaction - 4 Christian pays no heed to their cries and says that “that is my way”. The hero rejects their words and walks on with the magic sword to the desire haven” (77) in his hand (20).


40 Attempt to dissuade - 6 Talkative tries to dissuade the pilgrims by his eloquent tongue. Alappan tries to win the pilgrims to his side and attempts to dissuade them (3-18).
41. Reaction - 5  
They brand Talkative a man of words and shun him (105 - 106).  
The pilgrims reject his words (101).  

42. Interdiction - 4  
Evangelist comes again and forewarns of the dangers and asks them to set their “faces like flints”. He tells them to be “faithful unto death” (107 - 108).  
Cuvicēṭakaṇaṇa appears again, tells them of their impending temptations, trials and tortures, and exhorts them to be faithful till the end (Nanā 1 - 25).  

Digression - 5  
The wickedness of Mayāpuri is explained in “Mayāpuri Patalam.”  

43. Arrival - 6  
The pilgrims come to Vanity Fair (109).  
Nitānaṇa and the hero come to Mayāpuri (Mayā 92).  

44. Villainy - 1  
The pilgrims are imprisoned and scourged and Faithful is killed (110 - 121).  
The pilgrims are derided, arrested, tried and jailed. Nitānaṇa is burnt alive (Nakarnikkū Patalam, Iraçaṇiya Navanīta Patalam, Ciṣaipatu Patalam and Nitāni Kati Kūdu Patalam).  

Digression - 6  
“Araniya Paruvam” begins with an account of the impact of the martyrdom of Nitāni and describes how Nampikkai follows the right path and becomes a Pilgrim in “Nampikkai Nampīpi Piditta Patalam.”  

45. Victory - 2  
Christian escapes from Vanity Fair (122).  
The hero escapes from the prison by the grace of God (Kiris).
46. Departure - 7

Christian proceeds on his journey (122).

The hero runs on praying for a fellow pilgrim (5).

47. Accompaniment - 3

Hopeful joins Christian. (122).

Nampikkai joins the hero (6).

Later By-ends meets Hopeful and Christian (123). Mr. Hold-the-World, Mr. Money-love and Mr. Save-all join them (129).

They meet Tannayan, Ulakan, Kāmunakan and Pēyan (27-29 & 38).

48. Attempt to dissuade - 7

By-ends asks them to leave the straight path and take the shortcut path of Luck (124 - 125). The others of the gains of this world try to dissuade the pilgrims (126-132).

Tannayan pretends to be a good man and tries to dissuade the pilgrims. He also tells them of the importance of amassing wealth (61-79). The others too try to dissuade him with their arguments.

49. Reaction - 6

The pilgrims reject their suggestions and shun their company (132).

The pilgrims reject their advice and proceed (80).

50. Arrival - 7

The Pilgrims reach a plain called Ease (134) where there is Demas at the will called Lucre (132).

The pilgrims reach Prutacakonckar (Curāṅka 1).

51. Attempt to dissuade - 8

Demas tries to attract them to the hill (132).

The pilgrims see a cave where a man sits and calls the pilgrims to his place. The man is not named in Krishna Pillai’s work (Curāṅka 2-4).
52. Reaction - 7 Christian and Hopeful call Demas an enemy of the Lord and reject him (134). The hero traces this man's lineage to Judas who sold his master for silver (10) and remembers Lot's wife and shuns him. He and his fellow pilgrim reject his words.

53. Departure - 8 Both the pilgrims walk on (135). The Pilgrims walk on.

54. Violation - 3 As the way becomes rough the pilgrims wish for a better way. They fail to follow the roll. The pilgrims take a wrong way following Vīn Nampikkai instead of adhering to the words of the three Punniyar.

55. Consequence The pilgrims cross a stile and follow Vain Confidence and go through the easy way. They hear Vain Confidence fall into a pit. Unable to find the right path they fall to sleep as night falls. The pilgrims reach a wrong place. They hear Vīn Nampikkai fall into a pit and perish (61-84; Vitatta. 57-64).

56. Help-5 A voice guides them saying, "Let thine heart be towards the Highway". Now they adventure forward (140). As the hero laments his folly (71) the King of Heaven appears (Tēvarkōṇ) and guides them (74-82).

57. Arrival - 9 The pilgrims get to the stile and reach the ground of Giant Despair and sleep (140-141). The pilgrims arrive at a forest (86), where there is a cave (96), and sleep there.

58. Villainy - 2 Giant Despair arrests them, puts them in prison and beats them (141-145). The giant Vitatākanṭa arrests them and jails them after threatening to kill them (99-140).
Digression - 7

The hero sings tevarams lamenting his folly. There are 12 verses of lamentation.

59. Victory - 3

Christian finds the key of Promise and escape with Hopeful. (146).

The hero remembers that he possesses a key which can open the gates of Canteka Turukkam (167). He opens the gates (168) and both the pilgrims go free. The giant, who follows them shouting, falls due to an epileptic attack (171).

60. Arrival - 10

They come to the Delectable Mountains (147).

The pilgrims come to a mount called Ananta Cailam (Ananta. 2).

Digression - 8

This description of Ananta Cailam is not found in Bunyan’s work. (Transcreation)

61. Guidance

The shepherds give directions to the pilgrims (148-151).

Shepherds encourage them and guide them after showing the Punniya Nakar (90-91).

62. Interdiction - 5

Shepherds warn of Flatterer and tells them not to sleep in the Enchanted Ground. (153).

The Shepherds show them scenes of hell and heaven. They warn the pilgrims to be careful on their way (89). They also warn of Karvanna’s deception. Krishna Pillai has set apart 26 verses in Karvanna Patalam.
63. Departure - 9  The pilgrims leave the The pilgrims bid farewell to the Shepherds and go on their way.
delicate mountain (153)  

Digression - 9  Here Krishna Pillai introduces Vicuvāca Vilakka Patalam in which the hero recollects his follies and tells his companion the importance of faith in God's word (16), the greatness of the sacrifice of Christ and declares his faith (Vicuvāca 1-60).

64. Accompaniment - 7  Ignorance joins them (153)  Kārvannan joins the pilgrims (Kār 3)  

65. Attempt to dissuade - 8  Flatterer appears and talks of another way to the Celestial City (165).  Kārvannan appears and tries to misdirect the pilgrims using his enticing and deceptive words (7,8)  

66. Violation - 4  Hopeful and Christian follow Flatterer against the words of the Shepherds and fall into "a net" (165).  The pilgrims fall a prey to Kārvannan's words because of his deceptive appearance and enticing words (9 & 10), and violate the shepherd's words.  

67. Help - 6  A shining One appears, chastises them and teaches them the good way wherein they should walk (166).  Vimalan comes, chides them and guides them (18-26).  

Digression - 10  In Cōka Pūmi Patalam Nampikkai gives various biblical instructions
Accompaniment -4  
Atheist appears and laughs at the pilgrims (167-169).  
Ajrīnāna joins them. The hero’s attempt to influence him is in vain (Ajrīṇā Vaśīta Patālam).

Digression - 11  
They talk Doctrine (169-179).  
The pilgrims talk about Nilaikēța and his ways (Nilaikēṭatīar Vivarana Patālam).

Arrival - 11  
They arrive at the Land of Beulah crossing the Enchanted ground (192).  
The pilgrims come near Tharuma Cattiram crossing Cōka pūmi. (Cōka pūmi Patālam and Taruma śettirā Patālam).

Digression - 12  
The beauty of Taruma śettirā and the weariness of the soul are described here.

Donor - 3  
Voices encourage them (193).  
A voice tells of the arrival of the bridegroom.

Departure - 10  
The pilgrims take some rest and pursue their journey (193).  
The pilgrims proceed further.

Arrival - 12  
The pilgrims cross the River with the help of two Shining Ones and reach the “Gate” (195-198).

Task  
The Pilgrims reach “Marana Āgu”.  
Angels appear and advise them to swim across.

Task Accomplished  
The pilgrims cross the river (198).  
The pilgrims cross the river with great difficulty.
75. Recognition
The pilgrims are recognised and they produce the certificates (The roll). (202)

76. Transfiguration
As the pilgrims enter the Celestial City they are transfigured "and they had a raiment to put on that shone like Gold". (202)

77. Lack and Liquidated
Christian who desired to reach the Celestial City is happy to be in it becoming eligible to take part in the wedding of the Lamb of God.

78. Exposure
The false pilgrim Ignorance is exposed. (202)

79. Punishment
Ignorance is punished and sent to hell. (203)

Thus one could identify seventy nine functions in The Pilgrim's Progress and seventy seven in Irajlakya Yastirikam including repetitions, Exposure and Punishment missing in the latter. Excluding the repetitive functions only twenty four and twenty two functions are identified respectively.
The functions identified are:

<table>
<thead>
<tr>
<th>No.</th>
<th>Functions</th>
<th>No. of Times</th>
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<tbody>
<tr>
<td>0.</td>
<td>Initial situation</td>
<td>(1)</td>
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<tr>
<td>1.</td>
<td>Lack</td>
<td>(2)</td>
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<tr>
<td>2.</td>
<td>Help</td>
<td>(5)</td>
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<tr>
<td>3.</td>
<td>Interdiction</td>
<td>(5)</td>
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<td>4.</td>
<td>Absentation</td>
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<tr>
<td>5.</td>
<td>Accompaniment</td>
<td>(7)</td>
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<td>6.</td>
<td>Attempt to dissuade</td>
<td>(8)</td>
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<td>7.</td>
<td>Reaction</td>
<td>(7)</td>
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<tr>
<td>8.</td>
<td>Violation</td>
<td>(3)</td>
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<tr>
<td>9.</td>
<td>Complicity</td>
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<tr>
<td>10.</td>
<td>Arrival</td>
<td>(11)</td>
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<tr>
<td>11.</td>
<td>Departure</td>
<td>(10)</td>
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<tr>
<td>12.</td>
<td>Donor</td>
<td>(3)</td>
</tr>
<tr>
<td>13.</td>
<td>Struggle</td>
<td>(1)</td>
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<tr>
<td>14.</td>
<td>Villainy</td>
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</tr>
<tr>
<td>15.</td>
<td>Victory</td>
<td>(3)</td>
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<tr>
<td>16.</td>
<td>Consequence</td>
<td>(1)</td>
</tr>
<tr>
<td>17.</td>
<td>Guidance</td>
<td>(1)</td>
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<tr>
<td>18.</td>
<td>Task</td>
<td>(1)</td>
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<tr>
<td>19.</td>
<td>Task Accomplished</td>
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<tr>
<td>20.</td>
<td>Recognition</td>
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<tr>
<td>21.</td>
<td>Transfiguration</td>
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<tr>
<td>22.</td>
<td>Exposure</td>
<td>(1)</td>
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<tr>
<td>23.</td>
<td>Punishment</td>
<td>(1)</td>
</tr>
<tr>
<td>24.</td>
<td>Lack Liquidated</td>
<td>(2)</td>
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These functions form the structural sequence of the “tale” in both the works. Out of the functions identified Lack, Attempt to Escape, Accompaniment, Attempt to Dissuade, Villainy, Donor, Transfiguration and Lack Liquidated form the key functions in the stories.

According to Propp, “A tale usually begins with some sort of initial situation”. The dramatis personae are delineated or the hero “is simply introduced by mention of his name or
indication of his status" (25). In Bunyan's story the "initial situation" presents a pen portrait of the hero's state and stature without the mention of his name. Bunyan does not introduce the hero mentioning his name probably because he wants to create an allegorical tale in which the hero is the representative Soul of all the humans in the world.

The story in *Irațcaniya Yattirikam* begins in the Tamil epic tradition singing songs of praise to God in Cīrappu Payiram and giving an introduction to the tale in Varalātu Paṭalām. This difference in Krishna Pillai's story is due to the change of genre and milieu. Hence the "initial situation" in *Irațcaniya Yattirikam* does not begin immediately just as in *The Pilgrim's Progress*. The "initial situation" is an important morphological element in the structure of a tale, though it is not recognised as a function. Other functions follow the "initial situation" one after the other.

Quite unlike what one finds in the Proppian structural framework, where the story begins with "Absentionation" as the first function, both the tales begin with the function of "Lack" which Propp himself has endorsed: "a tale... often begins directly with a lack." "Lack" could be the result of another character's act in the tale which causes an "insufficiency" and provokes a quest, or an already existing "insufficiency" which provokes a quest. In other words, the "lack is created from without" or "it is realized from within" (Propp 35). In the present stories "Lack" is realized from within. The heroes read in their books and realize the "insufficiency" of their cities to face the impending doom and their own spiritual inadequacy manifesting itself in the burden which they long to be rid of and it provokes the quest. Added to these, there is the desire of the heroes to inherit "Eternal Life". The longing of the bride of Christ in the heroes to be united nuptially with the bridegroom in Heaven goads them all the more to liquidate the lack and live eternally in the Celestial City. And so these stories, like
some of the fairy-tales that Propp cites as examples begin with “Lack” which precedes “Absention” (34-35).

The “Lack” experienced by the heroes and their desire to reach the Celestial City makes them “Attempt to Escape” from the City of Destruction. “Lack” refers to the quest of the souls to attain Eternal Life and “Attempt to Escape” refers to the tries of the protagonists to escape from the sinful world which is doomed for destruction. Using the dream technique Bunyan achieves effectively his object of telling a story which involves the terrestrial and the celestial. While Bunyan tells the story in first person narrative as his own dream experience, Krishna Pillai, acknowledging his indebtedness to Bunyan, tells the story in the third person narrative as the dream experience of Bunyan himself. “Lack” is the inadequacy experienced by the protagonist on the terrestrial plane and it is liquidated at the celestial level. These being the primary functions, the other key functions help the protagonists on their successful journey.

“Lack” gets repeated a second time when the hero feels the heaviness of the burden of sin. It gets liquidated at the foot of the cross in the middle of the heroes’ journey. This function of “Lack” aggravates the difficulty of the pilgrims and slows them down.

Thirteen functions\(^1\), are found repeated in the tale more than once. Repetition of functions is not an important phenomenon as far as the structure of a tale is concerned. The repetitive functions do not affect the structural sequence. As Alan Dundes, himself in his study concludes, “repetition, in and of itself, is a nonstructural phenomenon” (86). These repeated functions definitely serve the thematic purposes of the authors, though they are not important structurally. The authors use repetition in order to lengthen the stories and also to stress the

importance of repeated sufferings and huddles on the way of the pilgrims. They also help the readers identify themselves with the protagonists in their repeated struggles and make them enjoy the narration. For instance “Arrival” / “Departure” pair gets repeated more than ten times.

One can notice here that these arrivals and departures, though structurally seem unimportant, are imperative in such tales that deal with the theme of pilgrimage. The places of arrival are not mere choutries where the travellers halt for rest and recuperation. Each place has a specific role, either encouraging or discouraging.

In the tales in question “Absention” and “Victory” include the function of “Departure”. Hence there are only ten “Departures”. Repetition of “Arrival” and “Departure” indicates that the hero arrives at eleven very crucial places of tests, trials and temptations which make his journey all the more tiresome and troublesome, thereby delaying the process of liquidation.

In “Arrival – 5”, unlike in a Proppian example where the hero arrives in the disguise of a bird or beast, the protagonist arrives without any camouflage and his identity is explicit. This is quite different from the hero’s “Unrecognised arrival” mentioned in the Proppian Model (Propp 60).

Between “Lack” and “Lack Liquidated” the following functions get repeated: “Attempt to Dissuade” eight times, “Villainy” twice and “Arrival” / “Departure” 11/10 times, apart from various other functions.

The repeated “Attempt to Dissuade”, shows that there have been continual huddles on the pilgrim’s way trying to distract or destroy the purpose of the pilgrims. It is with the timely
succour provided by “Help,” “Donor” and “Guidance” that the hero overcomes these huddles. These structural elements like “Help”, and “Donor” and “Guidance” represent the “Evangelist”, the “Shining Ones” and the “Shepherds” respectively. Without the help of these three functions liquidation of “Lack” is not possible.

The function of “Villainy” is repeated twice in the story. In both the instances the hero escapes with the help of divine intervention, unrecognised or recognised by the hero. First Christian’s escape from “Vanity Fair” is made possible by the one who “overrules all things” (IV:122). The escape here is smooth and natural without any difficulty. Next, the hero and his companion escape from Giant Despair’s prison with the help of the key of promise which he finds in his bosom.

“Struggle” is a Proppian function in which “The hero and the villain join in direct combat” and “They fight in the open field” (Propp 51-52). In these tales too a fight takes place openly between Apollyon and Christian. The struggle here starts with a verbal fight and ends in physical combat. Propp does include verbal duel as a function. But Bunyan introduces the violent verbal argument effectively probably to explain certain doctrinal ambiguities that may arise in readers’ minds and also to expose the diabolic nature of the fiend with all its intensity. Such arguments form the basis of the function of “Reaction”.

There are five “Interdictions” in the tale. The first four are violated, the last one is not. The first one gets violated because the heroes in their inexperience and inadequacy become “heedless” to what has been told to them as despair and despondency drive them away from the way. But as they proceed on their journey they gain courage and commitment. They have reacted against dissuaders and destroyers successfully. The instructions and interdictions they
receive at the various places of their arrival like "Interpreter's House", "Place Beautiful" and "Delectable Mountains" encourage them and empower them against the odds. Yet, due to either the power of the dissuaders or their own weaknesses the heroes violate interdictions. But the last interdiction is not violated so that liquidation of the initial lack takes place smoothly. Since the last interdiction is not violated the stories come to an end soon after it. This has also terminated the structural sequence of the tales for a further move. The heroes take care to follow the words of "Helps" and "Donors" through the rest of their journey.

In these tales "Interdictions" are addressed to the heroes by "Help" and "Donor", who are both supporting characters, and not by villainous ones. This shows that the interdictions here are meant only to help the heroes and not to hinder them. They are not addressed to the heroes to trap them. Unlike the eight "Attempts to Dissuade" that impede their progress, they show them the right way to reach the goal of their quest.

The functions of "Attempt to escape" and "Attempt to dissuade" are identical to tales of journey. Attempt to dissuade is performed by Obstinate, Mr. Worldly Wiseman, Formalist, Hypocrisy, Timorous, Mistrust, men of the Valley of the Shadow of Death, Talkative, By-ends, Mr. Hold-the-world, and Demas in Bunyan's tale. Considering the common Christian faith one can see that these characters are the various manifestations of the one villain, Satan. The functions of these characters amply testify to the fiendish nature of Satan who perennially strives to stop any soul from reaching the Celestial City. Just as the function of "Villainy" is represented by various characters, the "Donor" appears in different forms in "Shining Ones" (P.46, 192), "Shepherds" (147) and "Heavenly voices" (193). They are heavenly beings and agents of God who guard and guide the heroes all through their journey.
Basically these "tales" are in the pattern of "Lack" / "Lack Liquidated." The prime "Lack" does not get liquidated easily. This is because the author has to narrate the journey of the soul through trials and tribulations to overcome the temptations of the flesh. The scrutiny of Krishna Pillai and Bunyan in the light of Proppian conclusions reveals the fact that there are more of structural similarities than differences between both the texts that present the tales.

Krishna Pillai has borrowed the story and adopted the very same scheme. Unlike Bunyan, Krishna Pillai has added various digressions in his epic. As he himself claims that his work is an epic in the tradition of *Kampaṭṭamāvadam*, he has incorporated all devices that go with Tamil epic tradition. Since the structural scheme of Krishna Pillai is similar to that of Bunyan, with very few variations, all that is said about the Bunyanian structural scheme holds good for Krishna Pillai's scheme also. The creation of Kāmāṅkātañ, Pirapancān, and Tūrtan, not found in Bunyan, does not affect the structure of the tale as they only assist Pliable escape from the Slough and disappear. While Krishna Pillai ends the tale with the Wedding scene, Bunyan ends his story indicating the punishment meted out to Ignorance.

The digressions found in Krishna Pillai are mostly biblical stories illustrated with rich indigenous imagery. Unlike Bunyan's England, Christianity and its Scripture were new to Tamil literary tradition of Krishna Pillai's days. Hence he probably thought it necessary to include biblical doctrines and details as digression in his monumental work.

Even though these tales are told in different genres, there is no change in the structure which evidently affirms the view that the structure of a tale can be maintained even when a generic change is brought about by the artist in the transcreative process of adaptation of one
work of art in one socio-cultural milieu into another socio-cultural milieu. The tales may be in different genres, and the tales may contain apparently altogether different content, yet they may “belong to an identical structural type, defined by statable morphological criteria.”

With all its digressions in content, even creation of new characters and the obvious addition of biblical episodes, Krishna Pillai’s Irakaayaa Yattirikam and Bunyan’s Pilgrim’s Progress, as the story clearly establishes, belong to identical structural type. It thus lends credence to the fact that the moral element in Bunyan’s tale and his “profound and disciplined participation in the folk-mythology of his day” (Sharrock 142) coupled with Krishna Pillai’s strict adherence to the “emitter” largely make this both relevant and revelatory.

Alan Dundes rightly sums up while commenting on Propp’s structural schema:

Propp’s invaluable contribution, from a theoretical point of view, is that the more adequately defined a unit of form, the function, he demonstrated the fixed nature of the sequence of a number of his units in a folk-tale, and he showed how tales of apparently totally different content could in fact belong to an identical structural type, defined by statable morphological criteria. (Dundes 51)

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1 It is a common tradition in Tamil that a single popular story is told in various art forms of different genres. For instance, the story of Kovalan, the protagonist of Cirappettikaram, is found in other forms like ballad, folk-drama, Udukku Pattu (ballad dance performance using a small drum called “Udukku”), Onjal Pattu (Song sung while enjoying swing) and “Pavai Kottu” (Puppet show) too.

Similarly, stories of the Mahabharata, the Ramayana and many other folk stories find their expression in different genres. The structural study of such stories in different genres would lend empirical evidence to the theory that though a story is told in different genres with apparently different contents the structure of the story may still remain the same.
The structure of Bunyan’s *Pilgrim’s Progress* and Krishna Pillai’s *Irakkaryya Yatrikam* is clearly Proppian in the main, but adroit narratological strategies are employed by the authors to weave into the fabric of their respective tales their perspectives on the prerogatives of providence and the divine designs for human redemption. The recurring motifs are not only different in their technical aspects but in their treatments as well. While Krishna Pillai is constantly conscious of the great epic being shaped by him, the writer in Bunyan is overpowered by the need for the creation of an allegory to house his Calvinist creed and puritan philosophy with evangelical fervour and puritan philosophy.

Bunyan’s *Pilgrim’s Progress*, the most perfect and complex of fairy tales, the supreme allegory of the quest of the soul for salvation, is found to be, in its narrative technique, fit to rank with the work done by Chaucer who is known for his compelling narrative, correctness of image and vividness of personal portraiture. Though the language is the language of the King James version of the Bible and of the Elizabethan commoner, the dramatic unity, the effortless simplicity and the creative genius are all Bunyan’s own (*BAB180065*).

It is praised by many a critic as an incomparable allegory. Macaulay talks of its “strong human interest” and adds, “Other allegories only amuse the fancy. The allegory of Bunyan has been read by thousands with tears” (*9*). For Brian Nellist “The Pilgrim’s Progress is the last considerable work in English that all readers would agree to call an allegory (*Newey 132*). Krishna Pillai has followed Bunyan in presenting the tale preserving its allegorical nature. The metaphor of journey in Krishna Pillai stretches his language to the maturing of the allegory, for “Metaphors stretch language beyond its elastic limit,” as Andrew Ortony puts it (*200*).

*Irakkaryya Yatrikam* speaks of the holy pilgrimage of a Christian’s life through the story of Āttuma Vicāri. The inner allegorical meaning reveals a deeper layer of meaning intended
by the author. All the characters like Ṭṭṭuma Vićāri, Cuvicētakan, Menneñcan, Vanneñcan, Viṭṭakantṣan, Mayācālan, Mayāvedan, Nītānan, Nampikkai, Anviḷī, Kārvanan and places like Nāsapuri, Mayāpuri, Tarmāpuri, Tarumacettiram, Ejiḷ Cattiram, Maraṇa Nījālin Pallattākku and Tirunakaram are metaphoric expressions of their respective characters. All the characters are personifications of abstract qualities exactly as they are seen in The Pilgrim’s Progress.

Bunyan fits the plot of The Pilgrim’s Progress into the framework of a dream. The author is seen to be seeing a “dream” on one level and breaking the narrative to get a breather from time to time to return to the world of reality at the other. At the very beginning he says, “I laid me down in that place to sleep and as I slept I dreamed a dream” (PP 9). The narration is carried on with phrases like, “Now I saw”, “I saw” (11), “Now I saw in my dream” (19,46,47), “So I saw in my dream” (56), “Then saw in my dream” (68,69,82,166) and “Moreover, I saw in my dream” (93). Thus, through this dream strategy Bunyan could compose a dream-classic because as Robert Southey puts it, “He saw the things of which he was writing, as distinctly with his mind’s eye as if they were indeed passing before him in a dream” (Sharrock 57).

Dream becomes an apt strategy to interpret the themes in The Pilgrim’s Progress:

Krishna Pillai adopts Bunyan’s dream strategy to relate the story of this spiritual pilgrimage. In one of his verses he acknowledges Bunyan’s divine vision:

God’s will thought he (Bunyan) a blessing
And lived serving and worshipping;
Once when he was in gaol sleeping
Had a dream in His keeping. (Varallattu. 9)
Krishna Pillai follows the storyline of The Pilgrim’s Progress replicating the original in all its unity of plot and development leading to the climax. In the composition of Irattakathi Yātirikam all the Tamil epic conventions such as “epic structure, content, embellishment and events” are strictly adhered to (Gnanasikhamani 119). Praise, worship and introducing the subject find their due place in Cirappu Payiram in accordance with the Tamil epic tradition. The incomparable hero and his arrival at the celestial abode culminating in the wedding feast add to its epic quality. The hero displays vigour, valour and wisdom. He is victorious in his fight against Alimban (Alimpañ Tālvip Pātalam). In his preface to Irattakathi Yātirikam, Krishna Pillai himself says, “This book is designed in accordance with the rules of the grand epic. Yet what is irrelevant and incongruous to Christianity are excluded” (v). The very first phrase, “ulakam yāvum [All the world]” in Irattakathi Yātirikam, like the beginning of Kampaṭṭānanyaram, appeals to humanity as a whole and gives the work an epic grandeur (Cirappu 1).

Yet another narrative strategy so skilfully employed by both Bunyan and Krishna Pillai relates to the close identification of the author with the narrator, or what might be termed authorial identification.1

There are memorable points in the narrative where the author participates in the drama of the dream that grants a realistic touch to the narrative framework of the work of art. When Christian is lifted out of the bog and “set on sound ground,” the author steps “to him [Help] that plucked him out” and asks why the mire “is not mended” for the safety of the poor.

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1 Bunyan here seems to follow the Chaucerian tradition of the author turning into one of the participants in the pilgrimage. The author here in the background functions more like the chorus in a Greek play commenting on the action and giving out his reactions. The authorial voice often reverberates as the chorus in T.S. Eliot’s Murder in the Cathedral or the one in Girish Karnad’s Hayavadana.
“travellers.” In his reply to the author, Help expounds that it is a “descent” that “cannot be mended” as it is filled with “the scum and filth that attends conviction for sin” (18).

Again, as Christian and Hopeful cross the country of Beulah and sleep at the “arbour” near “the king’s walks,” the author engages the “gardener” in a conversation, “the gardener said even to me, Wherefore musest thou at the matter? It is the nature of the fruit of the grapes of these vineyards to go down so sweetly as to cause ‘the lips of them that are asleep to speak’” (194). The author ends the first part of The Pilgrim’s Progress saying, “So I awoke, and behold it was a dream” (203).

Bunyan exposes the gruesomeness of the “Valley of the Shadow” of Death through his own observation. Like the commentator in a play Bunyan tells the reader how the hero goes through the dreadful valley like an acrobat on a tight-rope:

The pathway was here also exceeding narrow and therefore good Christian was the more put to it, for when he sought in the dark to shun the ditch on the one hand, he was ready to tip over into the mire on the other; also when he sought to escape the more, without great carefulness he would be ready to fall into the ditch. (77-78)

By being ever present with the pilgrim the author becomes a guide and companion to the reader illuminating and explaining, often clearing the fog of ambiguity, and presenting a telescopic view of the unperceivable frontiers of the journey.

Krishna Pillai also participates in the progression of the story in sermonising the biblical tenets and beliefs. He challenges “the people of the world” to follow the footsteps of Christ and calls them to prostrate at the feet of Christ.
O come all you people
With all your mind to extol;
Draw nigh the feet lotus
Of the tirune God who glimmers
All relationships apart
Being the Father creating all the world,
Becoming the Son to pay the human debt,
Bestowing wisdom in form Holy spirit. (Ira. Nava. 1)

The authorial intrusion in Krishna Pillai is not dramatic in its function as in Bunyan. But it tends
to be more and more homiletic as he steps in to glorify God and declare his new found faith in
its temporal form.

There are other dramatic strategies relating to features like dialogues, asides, and
soliloquies. Bunyan’s dialogues are simple and natural in tone. They render a touch of convincing
familiarity to the readers. His dialogues reveal the kind of “language he spoke with jailers and
fellow prisoners, with wife and children and friends at home” as F.R. Leavis puts it (292).

When obstinate the Pliable follow Christian to dissuade him from his pilgrimage the
following dialogue is used:

**Obst.** What are the things you seek, since you leave all the world to find them?

**Chir.** I seek “an inheritance incorruptible, undefiled, and that fadeth not
away,” and it is laid up in heaven, and safe there, to be bestowed at the time
appointed, on them that diligently seek it. Read it so, if you will, in my book,

**Obst.** Tush! said Obstinate, with your book. Will you go back with us or no?

**Chir.** No, not I, said the other, because I have laid my hand to the plough.
Moreover, all Christian's dialogues addressed to his fellow pilgrims or distractors are charged with biblical doctrines making him a convincing sermonizer as in the dialogues between Christian and Faithful (84-91), Christian and Hopeful (170-179), and Christian and Ignorance (180-186). Such dialogues serve the author's heuristic and didactic purposes. Dialogues also become "a means of dramatizing self-examination as well as presenting confrontations with hostile agencies," as David Seed says. They become handy here to externalize the inner doubts and fears of the newly converted author. The same effect is achieved in *Irāṭaravīya Yāttirikam* through dialogue-oriented verses. The conversational tone is evident in the discourses between Āttuma Vicāri and Cuvicētakan. Āttuma Vicāri calls Cuvicētakan and shouts, "Oh! Listen ..." and tells of his predicament (Kuru. 5). Cuvicētakan replies, "Listen what I tell you!" and continues to tell of the greatness of *parama rācīyam* (Kuru. 15)

Asides are placed parenthetically in dramatic situations as in Christian's encounter with the monstrous demon named Apollyon in the Valley of Humiliation. The unuttered words of the Pilgrim when he retrieves the fallen sword, "Rejoice not against me, O mine enemy: when I fall I shall arise" and his courageous outcry when wounded, "Nay, in all these things we are more than conquerors through him that loved us" (*PP* 74). These words recall those of St. Paul's and function like dramatic asides in *The Pilgrim's Progress* (Rom. 8:37). Different kinds of dialogues held at varying tonal levels are discerned in Bunyan's work. Christian and Hopeful on one occasion, for instance, are seen talking softly when they are in the company of Ignorance, "Then said Christian to Hopeful (but softly), Did I not tell you he cared not for your company? But however, said he, come up, and let us talk away the time in this solitary place" (180). Bunyan uses asides to reveal Christian's strong determination in his purpose and his knowledge of human behaviour.
Most of the hymns introduced within the text are exclamatory soliloquies. Reflecting on the rest and repose he had in Palace Beautiful, Christian sings:

Where am I now? Is this the love and care
Of Jesus for the men that Pilgrims are
Thus to provide? That I should be forgiven!
And dwell already in the next door to heaven! (66)

Both the writers use verses of praise on appropriate occasions. There are nineteen verses of praise in Bunyan's work. Krishna Pillai uses eleven similar verses of praise in each of his āvārams. But unlike Bunyan, Krishna Pillai uses them in different contexts. Whereas Bunyan uses a verse after Christian is free from his burden, Krishna Pillai makes his hero sing of the vision of the cross when he takes rest in the arbour:

Thinking of the sight of the mound
Of the cross of our bounteous king,
Like a child did he worship and sing
With the garland of āvārams. (Jīva Puṣk. 43)

These āvārams excel Bunyan's hymns in meaning, manner and devotion. The hymns in Bunyan and the āvārams in Krishna Pillai serve as a strategy to exteriorize the spiritual profundity of the characters.

Repetition of the details of Christian's experiences is yet another strategy of the author to apprise the reader constantly of the background of the deep quest that excites the hero and his helplessness. The hero is made to reiterate his intention to flee the City of Destruction.
and how he is helped to find his way against heavy odds. Mr. Worldly Wiseman asks, “How now, whither away after this burdened manner?” and begins the dialogue (21). At the Wicket-gate Good-will makes the hero narrate his experiences by asking, “But how is it that you came alone?” (32). Every new character asks him to narrate how he became a pilgrim. Even Piety, Prudence and Charity make him go over again the trials of his faith and tribulations beginning with the simple question that Charity asks, “What is your name?” (57). When the conversation stops, Piety asks a prompting question, “What moved you at first to betake yourself to a Pilgrim’s life” (59). Christian is only pleased to enumerate his experience earnestly. This strategy is not evident in Īrākārya Yātānākam as Krishna Pillai deliberately strives to avoid monotony and tries to make it more scholastic.

Flashback is yet another strategy found in both the works. Bunyan’s use of this strategy is evident in the discourse between Christian and Faithful. The talk that the City of Destruction “would in short time with fire from heaven be burned down to the ground,” the disbelief of the denizens of the city, Faithful’s decision to become a pilgrim and Pliable’s plight after he escapes from the Slough of Despond are enumerated through this technique (84-85). Similarly, Faithful’s escape from the “net” of Wanton is also brought out in the dialogue between Christian and Faithful (86). This prompts Faithful to relate the account of his travails and travel. The narrative, in a sense, moves back and forth reviving the past, revealing the present and renewing “the Way” towards the goal. This retrospective or flashback strategy serves to relieve the narratorial strain of its monotony. Using this strategy Bunyan builds up the continuance of Christian’s pilgrimage. This serves as a supporting element to the construction of the story.

The author resorts to the use of symbols which are traditionally charged with religious significance. As the narration progresses, one notices the narrative becoming more and more
complex with the symbolic presentation of the tableau in the house of Interpreter (Leavis 295). Lighting the candle symbolizes spiritual illumination (PP 36). The “picture” the pilgrim sees hung “against the wall” could stand for Paul who turned his back on the world. The presence of the man in the picture is to guide him and help him pass through the most difficult and daunting places of his “journey.”

Bunyan’s careful characterization can be discerned when one finds the male characters representing rough, bold, busy, active, militant soldier-like features and the female ones, the soul, sentiment, heart, dignity, grace, mercy etc. Bunyan adeptly adumbrates the allegory merging theology and morality in his characters. While Faithful and Hopeful are embodiments of theological caskets, By-ends and Ignorance are moral cripples. Worldly Wiseman, Talkative and Pliable suggest the spirit and quality of Bunyan’s times and express the warm feeling of the author towards humanity in sympathetic representations.

Bunyan’s Characterization demands special attention because in an allegory the most potent strategy is characterization. The characters are not just dry skeletons personifying mere virtues and vices. Of all the characters in The Pilgrim’s Progress, some grow and develop in their personalities qualifying to be bracketed as “round” characters, “organised,” to use the phrase of E.M. Forster (142). But the minor characters are one-dimensional and continue to remain “flat.” Christian, the protagonist, who begins as a character with much fear and inadequate virtues to stand up to the heavenly standards, progresses and grows to be one worthy of inheriting the eternal bliss of Heaven. It is in Christian’s character that Bunyan has spent all his vigour seeing in him his own self. As Hugh Martin rightly observes, “The Pilgrim’s Progress is for the most part the autobiography of John Bunyan” (9). “Everyman is seen in Christian as in every truthfully imagined character,” as Henri A. Talon observes (Sharrock 158). Experience and
imagination have helped Bunyan develop Christian into a "round" character with natural and spiritual growth.

Bunyan introduces Talkative, who grows to be a "round" character. The author describes him as "a tall man and something more comely at a distance than at hand" (93-94). The dialogue that ensues between Faithful and Talkative exposes his hypocritical nature in its fully developed form. The formation and growth of the character of Talkative helps Bunyan achieve his satirical and didactic purpose:

The character of Talkative has been more fully developed than any other minor character in the book. As the label of his name indicates, he is a kind of person whose religion consists in words, not deeds, an object of aversion for the true Christian. "Although the long discussions between Faithful and Talkative do interrupt the story, Bunyan intends these dialogues to provide useful instructions for his readers" (Owen 25).

While Bunyan chooses to give a vivid description of the battle between Christian and Apollyon briefly but effectively, he develops the character of Talkative through lengthy and elaborate dialogues in order to clearly point out the difference between the true and the false religions.

Bunyan makes Evangelist appear as and when his directions and admonitions are imperative and indispensable. Whether at the beginning when the hero stands perplexed, or when he and his fellow pilgrim need encouragement, he appears to the joy of the pilgrims. Evangelist functions as the spiritual guide and comforter who goes with the repentant sinner providing the pilgrims with the insight they need into the trials and tribulations that they need to pass through before the attainment of their goal. He calls them "My Sons" and reminds them
that they "must through many tribulations enter into the kingdom of heaven" (PP 108).

In him one finds the persuasive puritan preacher present in Bunyan. Evangelist, being an agent of God, is made to reveal only one dimension of his character.

Bunyan has imbibed the quintessence of the biblical literary strategies to mould and interpret the spirit of his characters. He uses biblical phrases and verses to illustrate and illumine Christian doctrines and Christian way of life. Bunyan's book is full of biblical reverberations of unalloyed biblical tenets. Thomas Arnold rightly finds in The Pilgrim's Progress "a complete reflection of Scripture, with none of the rubbish of the theologians mixed up with it" (Sharrock 54). Bunyan very much relies on the Bible and "summons the authenticity of the scripture and the authenticity of biblical 'types' and shadows, parables and metaphors as literary ways of depicting truth" (Batson 29-30). The imagery used in Bunyan's classic brings in powerful associations from the Old and the New Testaments lending a peculiar weight of argument and atmosphere to the entire work of art as "the Bible was, in fact, his library," as J.W. Hales points out (Sharrock 79).

Krishna Pillai, like Bunyan, has also drawn heavily on the Bible and tried to introduce as much of the Bible as possible in his work. In a way, the Bible, besides The Pilgrim's Progress, is yet another source for Krishna Pillai's work. Krishna Pillai does not merely retell the biblical passages and parables, but he provides an interpretation for the reader to comprehend its compelling message. Krishna Pillai uses biblical passages to shed light on his spiritual interpretation of the Scripture.¹

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¹ He has devoted one hundred and seventy four verses to narrate the life, message and miracles of Christ (Cuvé). He has used four hundred and seventy five verses to describe the sufferings of Christ (Ira. Cari.)
It is in the presentation of the heavenly theme in popular prose of the Elizabethan times that the creative genius of Bunyan transcends his purpose. Bunyan has chosen prose as his medium in order to make his work accessible to the common reader. Patterson rightly points out that “The vocabulary,” of *The Pilgrim’s Progress* “is the vocabulary of the common people” (*SCEL III* 262). One can very well say with C.S. Lewis that one should not lay too much emphasis on its biblical language despite its “direct and embedded quotations from scripture” (Sharrock 198). Coleridge also holds the view that “*The Pilgrim’s Progress* is composed in the lowliest style of English” (53). Often the author speaks the language of his unregenerate days. Sir Charles Firth’s words could be taken to justify Bunyan’s condescending to the language of a common man in Bedford, “The colloquial language of *The Pilgrim’s Progress* was not an accident. Bunyan purposely chose the style most likely to appeal to the readers he wished to reach” (84). For instance the words of obstinate is packed with colloquial colouring:

**OUST.** Come then, neighbour Pliable, let us turn again and go home without him; there is a company of these crazed-headed coxcombs, that, when they take a fancy by the end, are wiser in their own eyes “than seven men that can render a reason.”

Krishna Pillai excels in his prosody. His prosody and versification in all the metrical variations are at once rich and supple in *Iraakanyavittikam*. There are ten different types of lyrics and ninety-six rhythmic patterns. Of the three thousand six hundred and twenty-two quatrains two thousand one hundred and ninety are written in a form of verse in Tamil called *Virattam* in varying meters. Krishna Pillai is thus justly praised as the great Christian Kampan of the beautiful *Virattams* (Sathia Satchi xxi).
The varuttams of Krishna Pillai are comparable to those of Kampan’s (Gnanasikhamani 157). The varying patterns of rhythms and rhymes relieve monotony and kindle interest in the readers. There are more than four hundred types of Anikal (The figures of speech) that beautify the epic, of which more than two hundred and fifty are similes. In “Iraticaniya Carita Patalam” “within the four hundred and ninety five verses the poet changes the rhythm pattern [cantham] thirty one times” (164). The varying prosodic patterns of Tamil adds ornamentation and variety to the work of art.

In the hands of Krishna Pillai Sanskrit words become a colloquial idiom and he uses them effectively and appropriately in his epic. Sounds like Ja, Sa, Sha, Ha, Kshar are found just as in the writings of his contemporaries like Vetanayaka Sastiriar, Vetanayakam Pillai, Prof’ P. Sundaram Pillai, Mahavithvan Meenakshisundaram Pillai, Ramalinka Adikal and others of the nineteenth century. Of the use of Sanskrit in Iraticaniya Vettirikam Rev. Walker justifies:

It ought to be added that the present work differs from the standard Tamil classical poems in the free use it makes of Sanskrit words. The traditional usage of Tamil poetry is to avoid an admixture of foreign words, but in these days, Sanskrit has also completely permeated Tamil language and its mellifluous words are in such repute that our author has felt fully justified in adopting an independent course in the matter (vi)

Krishna Pillai profusely uses Hindu terminology commonly used in the indigenous Saivite and Vaishnavite literature to espound the Hindu theological tenets. When he addresses God, Krishna Pillai uses terms like, Nātan, Āṭumalā Pāramporul, Emmān, Amalan, Rām, Tarumān, Cauvelāka Cavaṇṭen, Carvecuran, Paramān, Perumān and Sacchitānanandam Vēntan.
*Jiva Nati* (River of life) becomes *Jiva Koonai* (Ganges of life), *Cioo Malai* (Mount of Zion) becomes *Muru Malai* (Mount of Meru) of the Tamil literary tradition. These terms bring the Christian God closer to the readers as their native gods (Parama. 3).

Krishna Pillai uses the *Caranakoti Battuvar* (Doctrine of total surrender) in one of his verses (Irut. Nava. 15). Unique illustrations like “a cat carrying her kitten in her mouth,” which is a common image used among the *tenkalai* Vaishnava sect, are also used by him skilfully (Gnanasikhamani 179). The use of the prefix *Tiru* (Holy) before words of reverence is noteworthy in Krishna Pillai — *Tiruvurul* (Holy grace), *Tiru Nakarum* (Holy City), *Tirunol* (Holy word), *Tiruvilkom* (Holy mind), *Tiruvannanukki* (The rule of the Holy grace), *TirunakPathi* (Holy mansion) etc. Using words, thoughts and names that do not contradict Christian faith Krishna Pillai indigenizes the Christian concepts in language and culture which in themselves have obviously become a meaningful linguistic strategy in the hands of Krishna Pillai.

The identical structure of the stories in the two works of art, analysed on the basis of the Proppian paradigm helps one understand the thematic unity of the master pieces. The writers achieve their thematic and didactic purposes through the various strategies they have adopted. Further more, the strategies provide embellishment to the structural fabrication of the works of art.